

# Acknowledgments

This book has been a long time in the making, and I'm grateful to all who have helped nudge it forward in ways both large and small.

First of all, I appreciate the insights, encouragement and support I've received from colleagues and students at the University of Auckland, particularly Misha Kavka, Neal Curtis, Nabeel Zuberi, Jennifer Frost, Jenny Stümer, Jennifer Kirby, Larry May and Emily Holland (whose deep engagement with horror cinema sparked many useful conversations).

The project has also been enriched by productive exchanges with conference co-panellists, research collaborators and scholarly friends. Special thanks to fellow travellers Marc Olivier, Saige Walton, Sean Cubitt, Angela Ndalianis, Kevin Fisher, Martine Beugnet and Kriss Ravetto-Biagioli.

For insightful feedback on earlier versions of specific chapters, I'm indebted to Vivian Sobchack, Kyle Kontour and Irene Lee, as well as Carol Vernallis, who continues to be a source of intellectual inspiration and energy.

Particular gratitude is due to Richard Misek, who has contributed to this project at numerous points along the way as a careful reader, incisive critic and invaluable friend.

And for their love, forbearance and support, endless thanks to my partner Bridget and my children Duncan and Isobel.

An earlier version of Chapter 2 appeared as 'Zombie Media: Transmission, Reproduction, and the Digital Dead', in *Cinema Journal*, 2012, 52; 1: 66–89.

An earlier version of Chapter 5 appeared as 'Colour, Embodiment and Dread in *High Tension* and *A Tale of Two Sisters*', in *Horror Studies*, 2012, 3; 1: 87–103.